

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 79

TOLEDO, OHIO

JUNE, 1937



HEAD OF A YOUNG GIRL

GREEK, FOURTH CENTURY B.C.

GIFT OF EDWARD DRUMMOND LIBBEY



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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART
ASSOCIATE EDITOR: NEIL L. JAFFE, ASSISTANT CURATOR OF THE MUSEUM

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

ELSEWHERE in this issue of the Museum News is a brief account of our annual exhibition of American paintings.

Our primary purpose in assembling and displaying it is to contribute to the aesthetic enjoyment of Museum visitors. A secondary purpose is to enable Toledo people to keep abreast of the important trends in the development of our national artistic output.

While performing these functions it also provides an unusual opportunity. And that is to secure good paintings by contemporary artists at reasonable cost. The prices of the pictures range from \$100 to higher figures. Many of the paintings may be had at less than the cost of a new set of draperies, and will do more to enliven the living room than a complete job of redecorating.

We highly commend the consideration of one of these paintings to our members and friends. We all grant that the production of art is a necessary element in our civilization and culture. This production of art requires the artist; and the artist must live. He can only do so if he has a market for his wares. That market should be found among the enlightened people who surround him.

We are willing to go out of our way to assist prospective purchasers in acquiring pictures. Neither the Museum nor any individual connected with it makes any profit from such transactions. Our facilities are at your disposal; we welcome inquiries as to prices.

A PRAXITELEAN HEAD

BY NO stretch of the imagination can the number of original statues now remaining from the great period of Greek sculpture—the fifth and fourth centuries—be considered large. If their acceptance require unanimous agreement by the archaeologists, they are reduced almost to the vanishing point; if mere majority approval of the critics be accepted, they are still few indeed.

The acquisition of an original Greek sculpture is therefore an event of the utmost importance in the development of any museum's collections, and when it happens to be of supreme beauty and at the same time closely associated with one of the greatest of Greek sculptors it becomes an occasion notable not only for the museum, but for the world at large.

It is with pleasure and gratification that we record the recent acquisition of the Praxitelean head of the fourth century, B.C., formerly in the collection of the late Henry Goldman of New York, from whom we secured it just before his recent death.

The sculpture of the Greeks has long been acclaimed as among the highest of man's artistic achievements. We can never cease to marvel at that art's rapid rise from the crude efforts of an untutored people to a perfection of beauty which has never been surpassed, which represents the ultimate of its kind. The archaic work of the sixth century progressed through a fairly brief transition to the fully developed style of the fifth. Then under the leadership of Pheidias in the period of reconstruction and prosperity which followed the Persian invasions, released by previous accomplishments from the struggle for technical proficiency, Greek sculpture took on the spiritual character and the high idealism which identify the supreme achievements of the period.

Toward the end of the century the individual in contrast to the universal made itself manifest in sculpture, and the gods of the fourth century descended to earth, mingled with men, abandoned their austere dignity while retaining a divine serenity, replaced their impersonal majesty with humanized charm, their Olympian reserve with Attic grace and delicacy. Yet the sculpture of the fourth century, in its way, is quite as great as that of the fifth,—one of those rare cases of one brilliant period immediately succeeding another. The judgment of present day critics in their relative ranking of the artistic output of the two centuries reflects largely their personal taste. Contemporaries thought quite as highly of Praxiteles as of Pheidias.



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Most of our ideas of Greek sculpture have been derived from literary sources and from the numerous copies made to order for the Romans of the statues which most attracted their fancy. Greek and Roman poets and prose writers had no hesitancy in exercising their critical faculties upon the works in stone and bronze of their contemporaries and their predecessors, and, as the written word is more lasting than bronze, it is only through the writers that we know of many masterpieces famous in their day. After the Romans had conquered Greece, it became the fashion to adorn palaces and

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villas with replicas of Greek sculpture, some made by Greek, others by Roman stone carvers. So frequent were these reproductions that some considerable number have lasted until the present day, and in many instances they give a fair idea of their originals. But fortunately a few works remain which are of original Greek workmanship, and closely connected with, if not indeed by the hand of, the greatest Greek masters. The most famous and most nearly certain of authenticity of all of these is the Hermes of Praxiteles at Olympia. It is, indeed, the starting point for any discussion of the works of that artist, and through him, of his contemporaries.

Praxiteles was as largely responsible as a single artist can be for the change from the austerity of the fifth century sculpture to the graciousness of that of the fourth. He is said to have "infused into marble the emotions of the soul," and his name has become synonymous with the gentle expression, soft delicacy of form, the sensuous curving contour. His exact dates are unknown, but it is generally thought that most of his works were produced in the years immediately preceding the middle of the fourth century. An Athenian, he carried on the Attic tradition in his work. He is thought to have been the pupil of his father or his elder brother, Cephisodotus, and he was the intimate of Phryne, famed as the most beautiful of women and reputed to have been the model for the Aphrodite of Knidos, most renowned of all his works. He was most honored for his female figures, which were particularly susceptible to the qualities of grace and delicacy which he so highly developed; but not one of them remains save in the version of the copyist. His Hermes was probably one of his more casual and less significant works, for no mention of it exists in ancient writings until Pausanias, some five hundred years after the artist's time, devoted a single line to it in his extensive guide-book to Greece. From the Hermes and from the descriptions and copies of other of his works, we may gain some conception of his masterpieces, and scholars may attach to his name or his influence certain extant original Greek works.

The Toledo Museum is indeed fortunate to have acquired as the gift of its founder, Edward Drummond Libbey, an original Greek head definitely in the style of the greatest sculptor of the fourth century. Approximately life size, it is a portion of a statue of a young girl. Unlike most others, it was fortunately not broken off at the neck, but retains a goodly portion of the shoulders, which in their lovely line add greatly to the beauty of the piece. It is in a remarkably good state of preservation, the only damages being an abrasion on the right cheek, a missing section of the top of the

head, and the loss of the tip of the nose. The drapery remaining on the right shoulder and the back of the figure indicates that the head belonged to a draped statue, the garment supported by one shoulder, crossing the breast and back to a point just under the left arm.

The hair, parted in the middle and bound by a fillet, is carried back in heavy strands, revealing the ears, and gathered in a large knot at the back, below the crown of the head. Its broad handling makes the technique of Rodin and Bourdelle seem old-fashioned indeed. The inclination of the head, viewed from the front, gives the impression of living vitality, perhaps even of quiet and restrained emotion. Centuries of oxidation of the faint traces of iron in the marble have lent to the head a mellow glow, relieving the coldness of a pure and dazzling white. The texture of the marble, which has not been polished to the high finish that characterized Praxiteles, contributes greatly to the softness and delicacy of the modelling.

Writing of it some years ago, Miss Richter¹ said: "Among such works (contemporary works reflecting Praxiteles' style), the Goldman head occupies a prominent place. The beautiful oval of its face, the high, triangular forehead, the marked breadth of the nose where it joins the brow, and the sketchy, lifelike treatment of the hair are all characteristic features of Praxitelean sculpture. Above all, in the treatment of the eyes it reflects the subtlety of the master; for they have the gentle, dreamy expression, the melting gaze with the bright and joyous expression, of which the poet Lucian speaks so admiringly in his description of the Knidian Aphrodite. And though, of course, the execution has not the finish and consummate treatment of surface which made the products of Praxiteles famous, it can nevertheless give us an idea of the delicate beauty of his works."²

A close parallel to our head exists in the Bartlett head of the Boston Museum.³ As has been pointed out by Miss Richter,⁴ the analogies of form, the similarities of treatment and execution, indicate that both emanated from the same period and from the same artistic influences. The Bartlett head is usually considered the work of a contemporary of Praxiteles who was strongly under his influence,⁵ although it has also been suggested that it belongs to the work of the generation after Praxiteles.⁶ While it is our own impression that both heads lie very close to the master himself in date as well as in style, the exact decade or generation of their production seems of only slight import, for a tradition may endure, and in these instances certainly has endured, to the end that



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through these two heads we may know more of the excellences of Praxiteles than through all else save the Hermes.

Descriptive word and photographic reproduction fail to convey the great beauty of the Goldman head. The delicate modelling of the flesh over firm and definite structure of bone and muscle bespeaks the hand of a master. The pensive gaze, produced by eyes deep-set, lower lids only slightly indicated, down-cast eye-ball, and the sensitive, refined mouth give to the head the individualized emotional quality which distinguished the work of Praxiteles and

his followers from that of their predecessors. The loose strands of hair crown the high brow, circle about the head. With changing position and variation of lighting an infinite delineation of character, a psychological panorama passes before the spectator. Eyes confront ours with dewy adolescent charm and candor. Step to the side, and in profile youth is seen to bear itself with poise and regal assurance. Move again but a foot and the rich curves of throat and shoulder arrest by their very delicacy. With every shift from light to shadow a complex character moves from directness to reticence.

The head was in the Goldman Collection⁷ for over twenty years. During that time it was twice exhibited at the Metropolitan Museum in New York, once soon after its acquisition by Mr. Goldman⁸, and again at the fiftieth anniversary exhibition of the museum. It has now come again into public view at the Toledo Museum.

¹ Bulletin of the Metropolitan Museum of Art, Vol. XV, No. 8, August 1920, pp. 177, 178.

² Miss Richter now informs us "If I had to describe the head now I should probably put it a little later than I did in my article in 1920, and would call it Praxitelean School of the late fourth to early third century rather than period of Praxiteles."

³ It has also been compared to the Chios Head. Lawrence, *Later Greek Sculpture*, N.Y., 1927, p. 95. We fail to see any close connection between them.

⁴ *Art in America*, V, April 1917, pp. 130-134. Illus. Richter, *The Sculpture and Sculptors of the Greeks*, New Haven, 1929, p. 62, fig. 207.

⁵ Caskey, *Catalogue of Greek and Roman Sculpture*, Boston Museum of Fine Arts, 1925, pp. 68-71.

⁶ Beazley and Ashmole, *Greek Sculpture and Painting*, Cambridge, 1932, p. 59.

⁷ *Catalogue of the Henry Goldman Collection*, New York, 1922. Sculptures, No. 1.

⁸ Bulletin of the Metropolitan Museum of Art, Vol. XII, No. 4, April 1917, p. 99.

A TOLEDO ROUSSEAU IN PARIS

UNDER the Birches, Evening, by Theodore Rousseau has been lent, along with the Portrait of Elizabeth of Valois by Francois Clouet, to the Exhibition of Masterpieces of French Art which is being held in Paris this summer in connection with the Exposition Internationale. These two paintings were also the Toledo Museum's contribution to that most significant exhibition of French Art which was shown at Burlington House, London, in 1932.

The Rousseau, which was the gift to the Museum of Arthur J. Secor, has not been heretofore presented in these pages, although

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UNDER THE BIRCHES, EVENING

THEODORE ROUSSEAU

GIFT OF ARTHUR J. SECOR

it was given to the Museum in 1926 and has been exhibited since the opening of the completed buildings in 1933.

The son of a tailor, in youth Rousseau had some thought of entering the Polytechnic Institute, and pursued the study of mathematics. This early inclination is reflected in his last works, many of them reduced to formula, referred to some supposed scientific law. He began his art studies in the classical vein, toyed with the idea of entering the competition for the Prix de Rome; then turned to painting the native landscape. He early received a third class medal; then the Salon was closed to his entries until the revolution of 1848 granted more freedom to both art and society.

Meanwhile, he had found the forest of Fontainebleau, after serving as a civic guard in Paris in 1848 had established his home at Barbizon, and there had gathered around him those other painters who with him formed the school which took its name from their habitat. In the quiet of the forest and the congenial company of Millet, Corot, Diaz, Dupre and the others he attacked the problems which he had set for himself, achieved his artistic destiny.

Fourteen years of struggle and a liberal change in the bureaucracy which controlled an official system designed to encourage artists and recognize new talent, but which rarely if ever fulfilled its function, brought him belated honors in the form of a state

commission and membership in the Salon hanging committee in 1848, and a Salon medal of the first class in the following year. Subsequent to its award to his juniors, and to us, inferiors, he received in 1852 the coveted Legion of Honor. At the Universal Exposition of 1867 he was president of the French jury, and received the grand medal of honor for his work. In December of the same year he died.

In his student days he had been greatly attracted by the Dutch landscapists, and he found much inspiration in Ruysdael, Hobbema, and Van Goyen. He conceived of the tree almost as of a person, an individual to be portrayed and interpreted in its permanent characteristics. To its minute structural analysis he sought to add richness of color, atmospheric envelopment. His approach to nature was that of the scientist while Corot's was that of the poet.

Rousseau's painting *Under the Birches, Evening*,¹ stands high among his works, as is evidenced by its inclusion in the great exhibition now current in Paris. It is sometimes called the *Village Priest*, for he may be seen riding along a sunken path under the row of trees. In this panel the artist has achieved in great measure his ideal; for while there is no departure from fidelity to nature, the depiction of the trees has not engrossed his attention to the detriment of other features. Against the dark blue sky of evening, golden rays of setting sun illumine trunks and foliage of the birches, while earth sinks into shadow. Pattern of line replaces the usual balance of mass; faintly shrouding mist of evening supplants clear definition of day. A pleasing and harmonious composition and balance of color has been attained, the enveloping atmosphere indicated in masterly fashion.

The picture was probably painted about 1842. It was sold by Rousseau to Dr. Veron, and passed successively through the collections of Henri Didier, Baron Nathaniel de Rothschild and George Gould before its acquisition by Mr. Secor. It has previously been shown in Paris at the *Cent Chefs d'Oeuvres* Exhibition in 1883, and at the *Exhibition of French Art* at Burlington House, London, in 1932.

¹ Sensier, *Souvenirs sur Th. Rousseau*, Paris, 1872, p. 132.

Michel, *Great Masters of Landscape Painting*, London, 1910, p. 320. Illus. *Catalogue of Exposition Cent Chefs d'Oeuvre*, Galerie Georges Petit, Paris, 1883. Illus.

Catalogue, Exhibition of French Art, Burlington House, London, 1932, p. 112, No. 498, Pl. 107. Illus.



CHILDREN UNDER A TREE

HONORE DAUMIER

GIFT OF EDWARD DRUMMOND LIBBEY

A PAINTING BY DAUMIER

RECENT critics give high acclaim to Honoré Daumier, painter. Meier-Graefe¹ speaks of him as "the first logical Impressionist"; Professor Mather² calls him "the most powerful figure of the middle of the nineteenth century"; and Clive Bell³ says "Daumier takes his place with the masters of the nineteenth century; and you may, if you like, measure him beside the greatest of all time, beside Giotto, Raphael, Rubens."

These, and the many other words of praise that have been showered upon him, have nearly all come in the present century,

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most of them nearly fifty years after his death. For of all the neglected artists, no one suffered at the hands of his contemporaries a greater lack of understanding and appreciation than did Daumier. It was only after the Centennial Exposition, twenty years too late for him to know about it, that anything approaching a general approbation of his paintings began to grow into what is now the tremendous ovation accorded him. In his own day it was reserved to only a few to sense his genius; but those few were the great of the epoch. Balzac, Gautier, Baudelaire, Delacroix, Courbet, Corot, Millet, Rousseau, Daubigny, Dupre, Barye, were his friends, and almost his only admirers.

Daumier was born in Marseilles in 1808, the son of a glazier who fancied himself a poet. In his early years he was taken to Paris, and from the age of seven he began to manifest his interest in art. His education was informal, to say the least. His parents tried to turn his attention to a more remunerative occupation than that provided by an artistic career. He was for a time a sort of under-bailiff attached to the courts; later he was employed in a bookstore. Refusing to be turned from art, his training was entrusted to an archaeologist, Lenoir, and for a time he worked in Boudin's academy, but profited little from either master. Most of his knowledge of drawing had come from study of the old masters and the classical sculptures in the Louvre. At the age of twenty he had mastered the comparatively new art of lithography. Immediately he went to work on *La Caricature*, an illustrated political journal edited in satirical vein. Louis Philippe was its chief target, and before long Daumier's vitriolic crayon had brought him a six months' term in jail.

During his imprisonment *Le Charivari* had been started by the publisher of *La Caricature*, and on his release Daumier contributed to both. When the latter was suppressed his work for the former continued, but turned from political propaganda to most keen and penetrating studies of the middle-class Parisians. After most of a lifetime at this work his employers felt that his vogue had ceased, and in 1860 he was dismissed, to be reinstated in 1864. Although forced to earn his living by lithography, he had taken up painting in oil and water-color, and begrudged the hours that the acquisition of his food and shelter took from the field in which he most longed to work, and regretted the fate which gave him fame as caricaturist and lithographer, while his paintings were practically ignored.

Late in life he quietly refused the Legion of Honor, to the disgust of Courbet, who had blatantly done so. In 1878 a large

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exhibition of his water-colors and oils was held at the Durand-Ruel galleries under the patronage of a distinguished committee of which Victor Hugo was the chairman, but it brought him little popular acclaim. The following year he died at Valmondois in the little home which Corot had given him.

Unheralded in the artistic firmament, Daumier's nearest precursor is to be found in the Italian Renaissance. It was Balzac who first made the discovery in Daumier of something of Michelangelo, and Daubigny who found in the Sistine frescoes something of Daumier. Baudelaire acclaimed him one of the most important of modern artists. Goya and Cervantes were the inspiration of many of his paintings, the one in technique, the other, with Moliere and La Fontaine, in content. Lithography was his training, the necessary economy and directness pointing the way to his most concentrated and dramatic style. The labor which at times he loathed, which he frequently accomplished in the night so that he might have the day for painting, developed the artistry that was in him. He found in literature or in the life about him motifs worthy of his brush, repeated them again and again, but always with fresh vigor, marvelous observation, keen insight. His palette is restricted, dominated by a few simple tones, used with masterly effect. The monochrome of lithography taught him the treatment of mass with minimum effort, the modelling of the figure by light and shade, the use of bold, broad outline.

The Toledo Museum has recently acquired as the gift of Edward Drummond Libbey the canvas by Daumier entitled *Children under a Tree*.⁴ As no variants of it have been cataloged, we believe it to be one of his unrepeatable subjects. Standing, seated and kneeling figures, natural in pose, realistic in drawing and modelling, cluster with interest at the base of the tree. Its sturdy, vigorous trunk supports low branches, dense foliage, which shadow the group, relieving brighter sunlight which falls beyond. Deep blue dress of the seated girl, touch of white between her hands, rich red-orange on the figure of standing boy, bright notes of red and pink on cap and shoulder of the other girl enliven more sombre tones of foreground, the dominant olive-green of foliage, deep brown of tree trunk. Above all, the solidity of modelling of the sculptor, the simple but significant line of the lithographer, emphasize mass, define proportion, render with utmost economy the feeling and sentiment of the scene. Outstanding caricaturist of the foibles of the middle-class, unsurpassed in depiction of their character, in this canvas Daumier shows with simplicity and dignity the charm of rural childhood.

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The painting is signed with the artist's initials in the lower left corner. It was formerly in the Katzenellenbogen collection in Berlin, and was exhibited in that city at the Matthiesen Gallery in 1926.

¹ Meier-Graefe, *Modern Art*, London, 1908, I, p. 158.

² Mather, *Modern Painting*, New York, 1927, p. 79.

³ Bell, *Landmarks in Nineteenth Century Painting*, New York, 1926, p. 118.

⁴ Erich Klossowski, *Honoré Daumier*, Munich, 1923, No. 324, p. 116, p. 132. *Illus.*
Eduard Fuchs, *Der Maler Daumier*, Munich, 1927, No. 54a, p. 48, p. 54. *Illus.*

OUR ANNUAL AMERICAN EXHIBITION

EIGHTY-FIVE canvases by American painters make up the Summer Show which opened on June 6 and continues to August 30. This, the twenty-fourth annual American exhibition, is the largest in recent years, and includes works by artists who are well known exhibitors of previous years, and comparative newcomers.

Among the paintings which have been selected from dealers' galleries and from museum exhibitions are a considerable number which have received prizes and awards. One of these is *Ballerina* by Feodor Zakharov, which received the prize for the most popular picture in the recent biennial exhibition at the Corcoran Gallery, Washington, D.C.

Leon Kroll's *Road from the Cove* is a prize-winning canvas from the 1936 Carnegie International at Pittsburgh. Mr. Lanth and Bottles by Ernest Ipsen was awarded the Walter Lippincott prize this year at the Pennsylvania Academy of Fine Arts. The Jennie Sesnan medal in the same exhibition went to Daniel Garber's *Springtime: Tohichon*. Everett Warner received the second Altman prize at the National Academy of Design this year for his painting, *Rain*, which is shown in our exhibition.

Gifford Beal is represented by a large painting of a group, called the *Yacht Race*; Jonas Lie's canvas *The Curtain Rises* is an impressive landscape, somewhat different from his usual subject; Robert Philipp makes two contributions to the show; *Girl in Red Dress*, and *Camille*. *Fruit and Wine* is a colorful still-life by Albert Sterner, whose second painting in the exhibition is *Young Lady in White*. Among the portraits is an interesting study of Katherine Hepburn as Jo by James Chapin.

A number of the artists whose works are included this year are already represented in the Museum's permanent collection. In this group are Edward Hopper, Jean MacLane, Guy Pene du

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GIRL IN RED DRESS

ROBERT PHILIPP

FROM THE ANNUAL EXHIBITION OF AMERICAN PAINTINGS

Bois, Henry Lee McFee, Gordon Samstag, Gertrude Schweitzer, John Soble, Maurice Sterne, Everett Warner and Frederick J. Waugh.

Rarely are Toledoans,—many of whom do not have the opportunity to see the large eastern exhibitions,—able to view such a representative showing of contemporary American painting as is assembled here for three months. While not claiming to be a complete cross-section of American painting, it is quite comprehensive, the range of styles varied, so that almost everyone should find something of particular interest and appeal in the exhibition.

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The London Illustrated News of May 29 carried two pages on the Museum's recent important acquisition, the Madonna Adoring the Child by Piero di Cosimo. On one of the pages was a splendid reproduction of the entire painting, while on the other were reproduced six interesting details, each a picture in itself. Our acquisition of the painting has received wide notice, items concerning it having appeared in more than three hundred newspapers and magazines both in this country and in Europe, more than half of the stories being illustrated.

The Dancers by Edgar Degas from the Museum's permanent collection was one of the works invited by the French Government for the important exhibition of that artist's work shown at the Orangerie des Tuileries, Paris, during March and April.

The Museum's painting by Francisco Goya, A Bull Fight, has been lent to the California Palace of the Legion of Honor, San Francisco, for its comprehensive exhibition of paintings, drawings and prints by Goya.

J. Arthur MacLean, Curator of the Museum, was honored by Kenyon College, Gambier, Ohio, on June 14, when that institution conferred upon him the honorary degree of Master of Fine Arts.

Miss Elin Johnson has been appointed Librarian of the Museum. Miss Johnson completed her undergraduate and graduate work at Oberlin, holding a B.A. and an M.A. degree. She majored there in the history of art, and was for a time associated with the library of the Allen Memorial Museum at Oberlin. For the past year she has been doing effective work in our Museum Library, and her appointment to the post of Librarian recognizes her capabilities and her interest in the work of the Museum.

A magnificent copy of the Great Elzevir Bible, printed by Louis and Daniel Elzevir at Amsterdam in 1669, has been bequeathed to the Museum by the late Eleanor Seymour Squire of Cleveland. This Bible, containing the Old and New Testament in one folio volume, is beautifully bound in red morocco with an elaborate gold-tooled pattern, the work of Magnus, a pupil of the famous binder LeGascon.

The Museum recently received as the bequest of Mrs. E. C. Bodman of New York an important early Greek gold vase with modelling in relief, and a Persian pottery tabouret of the thirteenth century.